VOLUME 29, NUMBER 2

MOVABLE STATIONERY

In this issue:

Our Favorite People.
Pop-Up Book Collectors

IN THIS ISSUE

Without book collectors we paper engineers would be crafting our artform and jetting it to an often disposable fate. So, thank goodness there are those who value and cherish these works as much as the creators. We'll meet a few of them in this issue and up your game with their tips and advice. And speaking of games, we also thought it would be fun to explore how paper engineering can lead to an evening of delightful entertainment in its own right.

Shall we play a game???

And while the crop is still small, it is with great pleasure that we report new works have been successfully birthed this quarter. Let's keep that momentum going!

We hope you have been enjoying the content of articles we have presented in the past couple years. We LOVE for our readers to contribute to the newsletter as you have in the past. Please keep those articles (long OR short) and ideas for articles coming.

One final note: For those of you who have elected to receive a print version of this newsletter, our printer will now be sending those out directly from their facility. But they will **not** be able to include the printed list of links. However, a pdf of these links *will* be available for download on our website.

Bruce Foster, Editor-in-Chief, MS

In this playful issue of *Movable Stationery*, Editor-in-Chief Bruce conducts a most excellent game: Collect the collectors! Aside from learning new things about familiar and maybe not-so-familiar fellow collectors, you'll enjoy reading portions of articles from previous volumes that further inform the topic. You'll also enjoy reading pithy collection advice from the pros. While I am not an official collector, I frequently field the question "How do I keep my collection in fine condition AND share it with young people?" My advice? Buy two!

Shawn Sheehy, Director, MBS

Volume 29, Number 2/ July 2021

©2021 The Movable Book Society
All rights reserved. No content from this publication may be reproduced or shared without the expressly written permission of the editor or the board of The Movable Book Society.
Art Direction and Design by Bruce Foster.
Copyediting by Beth Stockdell.

Send questions, articles, or suggestions to editor@movablebooksociety.org

TABLE OF CONTENTS

4 THE THRILL OF THE HUNT

16 POP-UPS AS GAMES

28 NEW WORKS

31 POPPITS BY ELLEN G.K. RUBIN

This page: Movable Book Society founder, Ann Montanaro Staples, in front of her formidable movable and pop-up book collection!
Cover: Just a corner of the pop-up book library of Bonnie and Steve Heller. Don't you wish YOUR library had a rolling ladder?

The Thrill of the Hunt

BY BRUCE FOSTER

Those of you who were at the last MBS conference in Kansas City may recall how I joked that when I first met **Robert Sabuda** on an MBS sponsored tour bus going into NYC, that I asked, after he introduced himself by name only, ...wait for it... "So ... Are you a collector?" I know! That sounds incredibly clueless now, but in defense it ***was*** early in both our careers. And Robert wasn't yet the legend he would soon and deservedly become.

But that begs the issue. I didn't ask if he was a *paper engineer*. My first thought was to ask if he was a **COLLECTOR.** Collectors have and always will be so very important to our community. They support the new works of our paper engineers and not only bear witness, but *chronicle* the development of these works, encompassing the past, present and future. Especially, *for* the FUTURE.

Without their involvement, so much of what has been accomplished would simply vanish from our memories. Even after all the years I've been a member of this community, collectors still stun and

Bonnie and Steve Heller's path to collecting began with this book: ***The Genius of Lothar Meggendorfer.***

Steve and Bonnie Heller

So collecting became a gift for us!

educate me with magnificent finds from the past and introduce me to new, exciting talent working today.

So in this issue, we thought it would be interesting to talk to a few of these collectors and learn more about their collections, WHY they were drawn to this art form in the first place and WHAT they can impart to new collectors.

_____

Bonnie and Steve Heller

While browsing a table of sale books, many decades ago, I found a book whose pages moved by pulling tabs and had a plastic back on the next to last page so you could see how the mechanism of the book worked. That delightful book begged to be purchased and I brought it home. The book was ***The Genius of Lothar Meggendorfer.*** Steve liked it too and the rest is the history of our random collecting.

While exploring the internet after our first purchase, we found—to our amazement–there is a whole group of collectors who meet regularly and in person! We went to the very next Movable Book Conference, which was in Chicago. We discovered at that first conference the depth of learning and scholarship that was generously shared. We appreciated that and have not missed a conference since.

Steve and I are minor collectors, buying with no real direction and purchasing only books that look interesting to us—because of the images, the text, the pop-ups, or the subject matter. We purchase what is fun or of historical interest or just tickles our fancy.

Now when we find a duplicate of an old favorite with an appropriate price, we buy it and put it aside until we can gift it to people whose interest is reflective of that book. Folks come to visit us and spend time in our library. We often try to send them home with something personal from our duplicate stash. We have sent dozens of ***Paper Blossoms*** to friends instead of flowers, for example. When available, ***The Birthday Cake Book*** was also often gifted.

We love to receive the books for ourselves and to share and we look forward to again learning together and seeing old friends at the conference. We hope to see you in Denver!

Ann Montanaro Staples

In 1985 I purchased a copy of ***Sailing Ships*** as a Christmas gift for my then 10-year-old nephew. It was by **Ron van der Meer** and **Alan McGowan** with paintings by **Borje Swensson** and paper engineering by **John Strejan** and **David Rosendale.** I was intrigued by the way the beautiful ships were constructed and rose off the page.

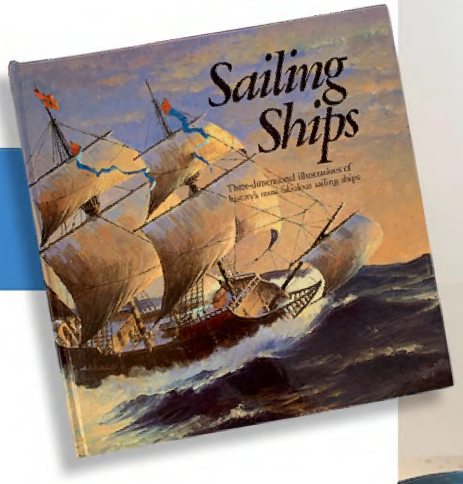
In the fall of 1986, I attended a lecture where a book appraiser talked about book collecting. His advice was, "Only collect what you love and never think of it as an investment." I thought about *Sailing Ships.* I grew up in a home with a lot of books. My father collected Western Americana and I recognized how much joy each one of his new additions

From Bonnie Heller's collection, her largest and smallest acquisitions:

***Richard Scarry's Biggest Pop-Up Book Ever** / paper engineering by **Helen Bolmer** and **Rodger Smith** 14 x 20 inches (28 inches open)*

***For My Friend** / paper engineering by **William Wolff** 1 3/4 x 2 1/4 inches*

Ann Staples, 2008



The book that launched the MBS! Ann Staples' very first acquisition that ignited her passion for movable books.

Mary Wells' handmade ***Popping Alphabet,*** *which measures only 4" x 2" and is 2 inches thick.*

brought to him. Wanting to find something that would bring me that much involvement and appreciation, I asked the appraiser about pop-up books and his response was the advice he had given earlier. The next day my husband and I began to collect pop-up books.

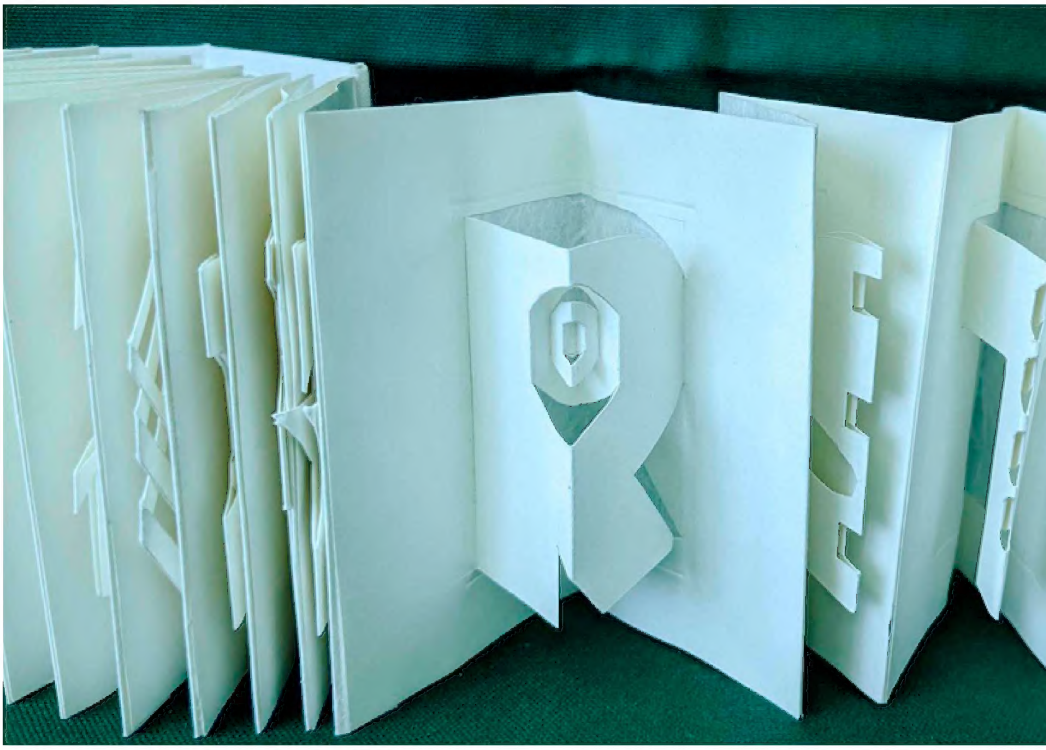
I have over 5,000 cataloged titles and many more pop-up cards and ephemera. While I have not been actively collecting in the past two or three years, in 2020 I purchased a wonderful one-of-a-kind book by Utah artist **Mary Wells, *Popping Alphabet.***

I am fortunate to have a library where I have most of my books on open shelves as well as some in a closed cabinet. They are shelved by size: each shelf numbered to correspond with the inventory.

While I have not concentrated on any particular theme, my collection includes a large number of Christmas books and mix-and-match books.

My advice to new collectors is only collect what you love and never think of them as an investment. They will never mean as much to anyone else as they do to you. And keep an inventory. Mine includes the basic information of title, author, paper engineer, publisher, place of production, and date. But as I go through the inventory the part that is particularly interesting to me is where and when I bought the book and how much I paid for it. That brings back many memories of purchases made during my travels.

One of these days I would love to have a library or museum interested in my collection but I'm not holding out much hope for that as it's a large collection with few rare or valuable titles. However, as time goes on, I am willing to part with many titles purchased only for documentation and may give them to a local school or library.

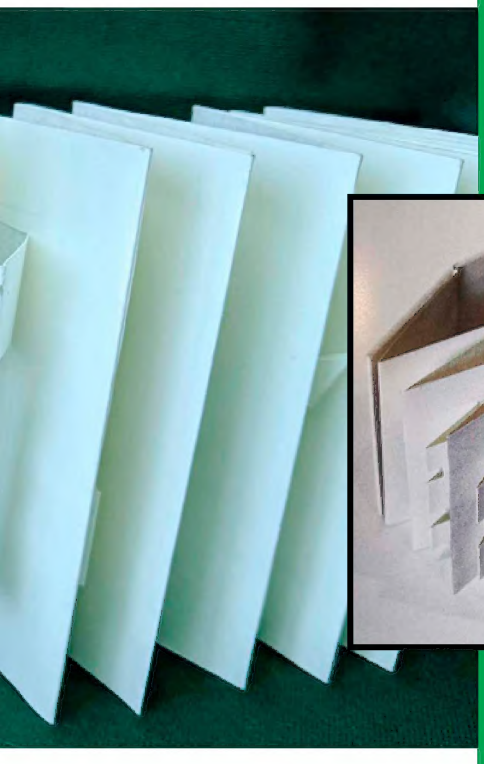


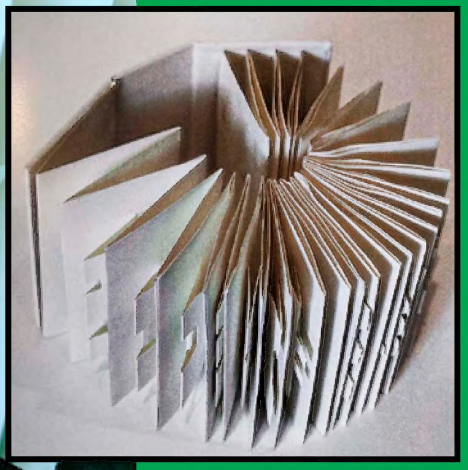
Ian Alcock

I became interested in children's paper engineered and movable books whilst reading with my children–I enjoyed the smiles that pop-ups and moving figures brought and, in particular, my kids' amazement and bafflement at **Marcus Pfister's** 2003 book, ***The Magic Book.*** I got them the interactive ***My First Discoveries*** series published in English by Moonlight Publishing (but I think originating from the French publisher, **Gallimard Jeunesse**). They are a perfect educational tool for younger children acquiring literacy. But I learned about the existence of collectible children's paper engineered books—books which have become rare over time and where their age contributes to their charm and value—when I stumbled across online exhibitions and then from **Peter Haining's *Movable Books.*** Later, after I had acquired a few, seeing the books collected by Aernout Borms was an influence on me.

I came across a copy of **Dean and Son's** movable ***The Royal Punch and Judy*** whilst browsing and I bought it on impulse. I started to search them out and now my children's collectible movable books make a nice little group. The most recent addition was ***Da Musst Du Lachen.*** This is a split-page book by **Lothar Meggendorfer**. You can swap the parents at the dinner table for pigs. It was published in English with the title ***Look and Laugh.*** This is a good title; I also think it offers a succinct answer to a question that **Hannah Field** asks about a similar Victorian split-page book in the introductory chapter to her recent ***Playing With The Book***, where she wonders, "How did children use it?"

I became interested in the evolution of children's paper engineered books, and children's interactive books more widely: the vast array of





novelties that are seen in children's book publishing today have a technical history that collectors are beginning to uncover. The ways that paper engineered mechanisms have developed over time, and the ways that books related technically to one another, is an interesting topic which only becomes evident when examples from different times and places are seen together in a collection.

One thing that can help a lot in the pursuit of collectible movable books is *"at sight recognition,"* Think about what a bird watcher does. A bird watcher can immediately identify hundreds of species. I think my "top tip" would be to cultivate and apply the sort of visual memory involved there to the business of collectible movable book acquisition. For example, learn the appearance of the 500 most collectible children's movable books—they almost all have illustrated covers. Familiarity with their appearance is, I think, more useful in practice than retaining a precise bibliographic knowledge of their titles and dates (though, of course, that is also helpful). Then, when one appears in front of your eyes, you'll know or at least have a feeling about what it is and be in a position to look into it. Rare children's movable books are not rare. What I mean is that whilst any individual title is rare (and searching for it may be the road to madness), there are numerous titles, so that collectively, as a type, they are not so rare. That is why it is helpful to be able to scan through the images given in an antiquarian bookseller's catalogue or online listing at speed and pick out the one highly collectible movable in an inventory of thousands of books. If you can train your eye to simply "auto-stop" on the one needle in a haystack—using images rather than reading (and often translating) descriptions (which, online, involves clicking a link and then going back) – then you can burn through more haystacks, and that is helpful for building a collection.

"At sight recogn

Margaret Lyons

In the February 2011 issue (vol. 19, #1) of ***Movable Stationery,*** Margaret Lyons of the United Kingdom, told us how she got her start:

"I first began to collect pop-up books almost by accident. We were expecting our first grandchild just over ten years ago and I was thinking about making a small collection of something or other as a legacy for the child. A friend of mine suggested that I should collect children's books, but the field is so wide and there was nothing that particularly appealed to me. i thought that I would specialize in pop-up books as they have always fascinated me and I did have one or two examples squirreled just because I could not resist them.

Ten years later, the collection has become somewhat of an obsession and I am afraid that my grandchildren will have to wait either for senility or my demise to inherit their legacy.

In all seriousness, I really do love my collection and I am endlessly enchanted by the variety of ways in which different artists and paper engineers choose to illustrate their version of a particular tale. I try to collect as many examples as I can of a particular story. For example, I have something like twenty different versions of *The Night Before Christmas*... ."

FOR the FUTURE

Hans Hartung is donating his 4,000 books to the Deutsche Nationalbibliothek in Frankfort.

ition"

Ellen G.K. Rubin, aka, "The Pop-Up Lady"

Ellen's collection, ready to be displayed in her new library.

Ellen G.K. Rubin

My very first pop-up books were bought for my young sons in the early 1980s. I had no idea such books existed. The books were in the Random House series, ***Dinosaurs #33,*** and ***Trucks #29.*** I was so excited showing them to my sons that I called my best friend, also a book lover and part-time book dealer. She suggested I collect them, and we should go book hunting together, which we did.

I know almost exactly how many I have because they are cataloged on FilmakerPro; there are **10,464.** I say almost because some "slip off" the catalog and some are duplicates.

I've recently purchased [and don't yet have possession of] ***Le Doubles Surprises.*** It is an 18th century French hold-to-light series of six cards, hand-colored with flaps. Lift the flap and an image changes when held to the light. It is quite rare.

A different copy of ***Le Doubles Surprises,*** held by New York Public Library.

I've had my collection on open shelves behind glass doors for easy access. Recently I've moved and am finishing a new library with a similar design. Original artworks are stored on flat shelves or in a map drawer system. What I especially love is to curate exhibitions from my collection. I like to say, "I shop and share." Visitors love pop-up and movable books and appreciate the demonstrations. My next exhibit will be at the Grolier Club in New York City in November 2022, called, **"Premiums, Promos, and Pop-ups: Advertising with Movable Paper."** I am preparing a catalog now.

While I continue to collect interesting movables, I'm always looking to move the timeline back from 1547, my earliest book. I find that ephemeral objects take the greatest risks with mechanisms and search for those. I especially want to give depth to the collection by supporting it with original artworks that have made the books. Also I try to find other examples of paper engineers' or illustrators' works. For example, I have a fabric sewing kit designed by **Jan Pienkowski.** I recently bought watercolors by **Xanthus Smith** [1839–1929]. I have a transformation or Venetian blind card he made as a teenager and that brought him onto my radar.

Pasteur said, "Chance favors the mind that is prepared." I find pop-up and movable things everywhere, even women's clothing stores. Mostly, I hunt online and search auction houses. Rarely, I will be offered something interesting from those who know what I collect. I am a member of the Grolier Club, the oldest bibliophilic society in the USA. Everyone loves and searches for books. We will alert each other should we think something falls into a member's collection.

My advice to new collectors is to go to libraries, public and private, and try to see the best of movables. Get an idea of what you like should you wish to specialize. Look up your proposed purchases on line to see what the going price is or if the item is rare. The internet emptied the world's attics and, what was thought rare, in many cases, no longer is. Enjoy each book and cultivate favorite paper engineers, illustrators, or even publishers. Come to the Movable Book Society conferences to learn from other collectors and from the programs.

"Chance favors the mind that is prepared."

Rhonda Harris Taylor
Nancy Larson Bluemel

Also, in the May 2013 (vol. 21, #2) issue of ***Movable Stationery,*** Rhonda Harris Taylor and Nancy Larson Bluemel tell us that they consider pop-up books in the category of **"something special, choice and rare,"** and this phrase captures the philosophy underlying their sharing of pop-up books with a wide diversity of audiences...

"That philosophy is coupled with our primary motivation for sharing these books: People do not often have the opportunity to enjoy a collection of these special books, since there are not enough of them in libraries or even bookstores.

In these sessions, we have three themes: 1) introducing the audience to pop-up books, to their notable history, to the variety of movable book formats, and to a selection of paper engineers; 2) explaining the educational value of pop-up books, including their applicability across disciplines; 3) offering resources and ideas for creating one's own pop-ups for cards or even one's own book pages."

Rosemary and David Temperley

From the May 2013 (vol. 21, #2) issue of ***Movable Stationery,*** Rosemary Temperley of the United Kingdom told us that she got her start toward collecting pop-up books in 1950 when she acquired her first pop-up book, a gift from her grandmother.

"For over fifty years I had enormous pleasure in collecting material, mostly new and 'hot off the press,' but this was just a hobby for me—a sideline only. This all changed at about the time of the Milwaukee conference of 2002 when I began to take collecting more seriously and became more focused in my approach. I thought long and carefully about the structure and boundaries of the collection and the *raison d'être* for it. I decided at that point to concentrate on the older material and set the year 2000 as the cut-off date for modern publications.

Many will find this ironic given the wealth of exciting new material and the growing sophistication of it. Certainl, it was not an easy decision, but the logistical nightmare of storing thousands of items meant that difficult decisions had to be made.

Since that time, I have stuck, more or less, to this decision. However, there have been exceptions to the rule—things that I was unable to resist. Equally, I have been tempted by some ground-breaking material that I felt could underpin and support the older, more historical aspect of the collection."

Rosemary and David Temperley in their library, enjoying an 18th Century rarity.

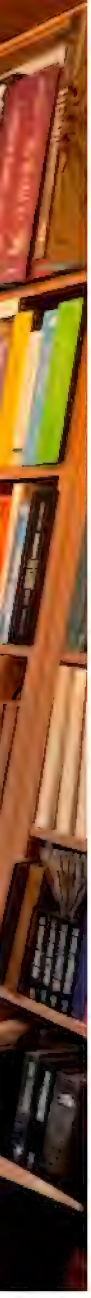
Reinhard Tenbrock

Notable for his Instagram postings, pop-up collector Reinhard delights his followers with tidbits of his 5,000 item—but still growing—collection.

My first movable book was a reprint of **Lothar Meggendorfer's *Das Puppenhaus.*** Not only the book itself fascinated me also the text on the back found my attention. **Hildegard Krahé** wrote about Meggendorfer and his work and it surprised me that a lot of his work was printed in the late 19th century. So, I started research at the University in Düsseldorf—that was in 1983, years before Google and the internet—to find out how many other movable books have been published. This research still goes on.

My first purchase was ***Jahrmarkt der Tiere*** by **Arnold Shapiro** and **John Strejan,** illustrated by **Caroll Andrus.** My five daughters liked it as much as I did.

My last purchase was ***Naturemaker*** by **Gary Harick** and **Racquel Palmese** with illustrations by **Lee Montgomery** and paper engineering by **David Hawcock.**



The book was published in 2008 but I only found it on the internet last month.

I have displayed some of my books several times, mostly in libraries. My last exhibition was planned and prepared in November 2020. Due to COVID-19 It was canceled one day before it was supposed to start. I hope we can give it a try this winter.

I love the diversity of movable books. I will never forget the awe and the goosebumps when I opened the first original Meggendorfer. It was ***Zum Zeitvertreib,*** a pull-tab book of 1885. This surprising effect still exists today when opening a new pop-up book.

My advice to novice collectors? If the collector's virus infects you, there will be no vaccination that prevents the bookshelves in your home from being jam-packed.

OF NOTE: Mike Simkins

Recently we sadly learned of the passing of one of our community: collector and writer, Mike Simkins. Below is a letter from Rosie and David Temperley to his family, openly shared with us in tribute to their friend.

Dear Theresa, and Family,

We were both very saddened to learn of Mike's death & his recent funeral. Please accept our sincerest condolences.

We first met Mike one Saturday in 1968, when we were each clearing our purchases after a Weller & Dufty auction. Soon after this we both independently discovered a vast collection of Magic Lantern slides in the attic rooms of Silvester's Antique shop in Warwick. Gradually Mike acquired all the wooden-framed Movable Lantern slides, whilst we selected only the children's sets.

We developed a close friendship with both Mike & Liz & the two boys. We tipped Mike off in advance about rare Magic Lantern items to be auctioned & subsequently sold numerous treasures to Mike. Perhaps the finest of these being Mike's wonderful "Triunial" Magic Lantern, purchased for Mike at an early Sotheby's Belgravia Auction. Over the years Mike & Liz successfully presented many of their popular Magic Lantern shows with it, which were enjoyed by children of all ages. Mike & Rosie were soon to discover that they shared an interest in movable books. Mike's interest in moving images extended into paper-engineered books because of their pre-cinematic importance. Whilst Rosie was drawn to them through their place in children's early learning, Rosie's interest began when her Granny gave her a movable book when she was aged seven. This had encouraged her to begin reading and thus helped to overcome her unidentified dyslexia. Mike & Rosie went on to develop a fruitful research partnership.

Their joint research built upon the earlier groundwork of Nikki Rathbone & Brian Alderson in the classification of paper-engineered books. This culminated in a highly successful day presentation for the Children's Book Historical Society. [This was subsequently edited by Rosie & published by the Movable Book Society.] Mike and Rosie also worked with Nikki and others, in planning a major exhibition and conference on the subject of "Paper-Engineering," which was due to have taken place in Birmingham in 2007. It was a bitter disappointment when this was cancelled by the organisers over a booking conflict.

Mike & Rosie initiated a successful series of informal sessions for disadvantaged children, using simple modern pop-up books (most found in charity shops). These were great fun & proved to be very popular: being held on Saturday mornings in the Centre for the Child within Birmingham Central Library. Following our subsequent move to live in Edinburgh it was sad, but inevitable, that our paths would no longer cross. However, we will always recall with great pleasure the many happy times and mutual interests which we shared. We must also record our admiration for the quiet & uncomplaining determination, fortitude and courage with which Mike overcame the health issues he faced over the years.

We send you & the boys our fond regards and sympathy for your loss.

Rosie & David and John Paul, xxx

POST NOTE:

Mike Simkin's research and publications made significant contributions to the knowledge and understanding of movable books. While I never had the opportunity to meet Mike in person, I enjoyed corresponding with him and I benefitted greatly from his writing. He gave us profiles of notable pop-up book artists: **Jan Pienkowski, Ray Marshall, David Pelham,** and **Robert Crowther** as well as in-depth articles about movables of interest to all collectors. His documentation and reporting will live on. These are Mike's works that appeared in ***Movable Stationery*** and other publications:

Jan Pienkowski: Master of the Haunted House. (*Carousel*, #31, Autumn, 2005)
New Creations from Turning Pages (*Movable Stationery*, vol. 15 #2)
Ray Marshall (Movable Stationery, vol. 16 #3)
A Special Pop-up Card of the 1930s (*Movable Stationery*, vol.18 #4)
Profile of Robert Crowther (*Movable Stationery*, vol. 10 #3)
David Pelham: Creative Dimensional Storyteller and Bookmaker (*Movable Stationery*, vol. 20 #1)
Paper Surprises that Pop Up in Unusual Places (*Movable Stationery*, vol. 21 #1, with Theresa)
Movables: Paper Engineering Techniques and their use and Development in Children's Books. With Rosemary Temperley. (*Books for Keeps*, No. 180, January, 2010)

–Ann Staples

Launched last year on Kickstarter, ***The Shivers*** got us to thinking. The three-dimensionality and movable opportunities of paper engineering are such a natural fit for games, one would think there must be *loads* of examples where this match-made-in-heaven has been consummated. Or has there? For the purposes of this exploration, a pop-up game must be one that, of course, utilizes paper engineering, but also has to have game playability, preferably with defined rules. However they do NOT have to be confined within the covers of a book. Pop-up game boards and free-standing items therefore *do* qualify for this exploration.

The Shivers began with a quest for $50,000 in support, but by the time the window closed, they found themselves with *TEN TIMES* that amount at $576,000 and over 7,000 backers. No mystery here: this was a resounding success, even though with that many backers, the complexities and costs of production also grew exponentially. Only time will tell how the costs vs. profits will iron out.

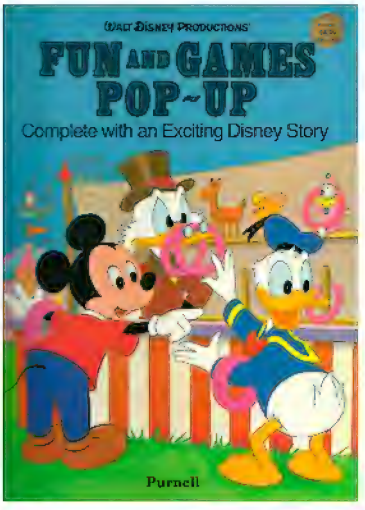
The idea for the game actually began three years ago when creator and product designer **Andy Logan** was looking for a family game that was filled with magic and mystery and yet also simplicity. Unable to find the perfect combo, Andy discovered paper engineer **Renee Jablow** through a Google search. Her work utilizing 90° paper engineering on such projects as ***Harry Potter Hogwarts School*** and various cards with **Up With Paper,** made her the perfect match to design pop-up environments that are fully realized and durable. In conjunction with the illustrations by **Bill Tiller** and stories by **Larry Ahern** and **Darcy Coates,** *The Shivers* evokes *both* escape rooms and games such as the classic mystery game, ***Clue.***
The Shivers will be shipping later this year, around December, and can be pre-ordered online at *theShiversGame.com.*

The games featured in pop-up form usually fall into four distinct genres: Activities; "Candyland"-type advancement gameplay, with dice or spinners; Adventure/Role Playing; and Puzzles.

s in Pop-Up Form

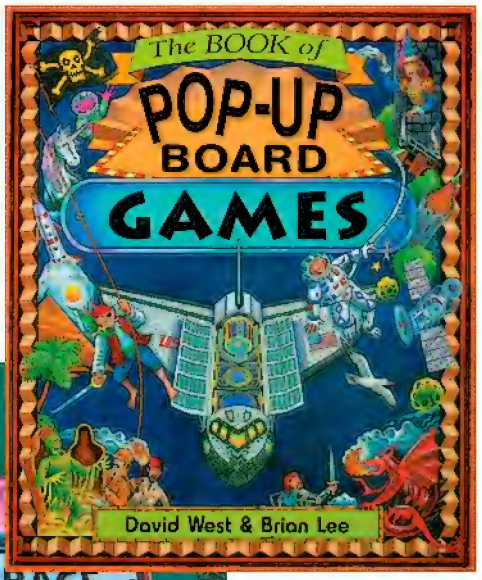
The earliest use of pop-ups in game books we could find was from 1982 and Intervisual's master paper engineers **John Strejan** and **Tor Lokvig.** Appropriately titled ***The World's First Ever Pop-Up Games Book*** by **Ron Van der Meer,** it featured four games: Flip the Button, The Enchanted Forest, The Golden Goose, and Dunk the Clown. This book falls under the category of *activity book* as each game is an interactive single game experience. Other examples of activity pop-up game books were ***The Book of Pop-Up Board Games, Walt Disney Productions' Fun and Games Pop-Up,*** and ***Disney's Cowboy Mickey's Pop-Up Book of Games.***

Flip a coin or button through the windows of the house, and see how high you can score. A game for 2
Flip the button
The witch, the wizard, the ghost and the
will ask you to do some extraordinary thin
on your way through the forest. A game fo
3 or 4
The enchanted forest
See if you can make the golden goose lay a golden egg in the eggbox. A game for 2, with coins or buttons.
The golden goose
Roll a coin or button down the slide into the
water, and make the clown go under. A gam
for 2, 3 or 4.
Dunk the clown
Four exciting games of skill, challenge and fun for the whole family!



Walt Disney Productions' FUN and GAMES POP-UP: *Four games: "Rodeo Roping Game," "Scavenger Hunt," "Coin Toss." No paper engineer credited. Intervisual Books, 1983.*

Activity Games



The Book of Pop-Up Board Games. *Four exciting games: Pirates search for hidden treasure; medieval Knights race to rescue a beautiful princess; fearless astronauts try to escape from an alien spaceship; a scary mummy chases a group of explorers through the tombs of ancient Egypt. Includes an integrated spinner, press-out counters, and storage pockets. Paper engineering by* ***Matt Johnstone****. 1996.*

Disney's Cowboy Mickey's Pop-Up Book of Games. *Four rootin' tootin' wild west games: "Sheriff Goofy's Lasso Contest," "Roundup at Miss Minnie's Ranch," "Chuck Wagon Race," "Cowboy Mickey's Gold Mine Toss."*
Paper engineers ***Ariel Apte*** *and* ***Bruce Reifel.*** *1994.*

The "Candyland"

Another early entry: ***Walt Disney's Mickey Mouse Pop-Up Game.*** *Paper engineering by* ***Ib Penick.*** *1982.*

Experience

The next type of pop-up game is what we will call the "Candyland" experience. In these examples, the player follows a path forward and backward, dictated by dice, draw of cards or spinners. The game has a direct, linear goal and is most often targeted to the younger end of the gaming spectrum.

One of the earliest actual board games with pop-ups is ***Walt Disney's Mickey Mouse Pop-Up Game.*** This, like many of these games, is fully outfitted with spinners, character pieces, cards, even balls and scorecards like with ***Golf-o-Rama*** (although *technically,* even though it is a linear game, *Golf-o-Rama* is closer to activity book than Candyland). ***The Disney Princess Pop-Up Board Game*** by Hasbro originally was planned to have flashing lights in the central tower while a sound chip played a princess-themed song when the winning character piece landed on the final spot at the entrance to the castle. Cost, however, proved to be prohibitive and those features were abandoned. Hasbro later added to this line with a ***My Little Pony Pop-Up Board Game.***

Disney Princess Pop-Up Board Game. *Spinner, cards, four character game pieces. Add-on games for extended play included Cinderella's Carriage, Tangled's Rapunzel's Tower, and Elsa's Frozen Ice Palace. Paper engineering by* ***Bruce Foster.*** *Hasbro 2013.*

This genre is not *required* to be childlike though. One of the most well-known games of this format is of course, ***Monopoly.*** But the game gets a spooky makeover with four iconic pop-up scenes around the central pop in ***The Wizard of Oz Monopoly 75th Anniversary Edition Board Game***.

The Wizard of Oz Monopoly 75th Anniversary Edition Board Game. *Paper engineering by* ***Bruce Foster.*** *USAopoly, 2013.*

Golf-o-Rama, The Whacky Nine Hole Pop-up Mini-Golf Book, *by Jim Deesing, paper engineering by* ***Dennis K. Meyer*** *and* ***José R. Seminario.*** *Hyperion Books for Children. 1994.*

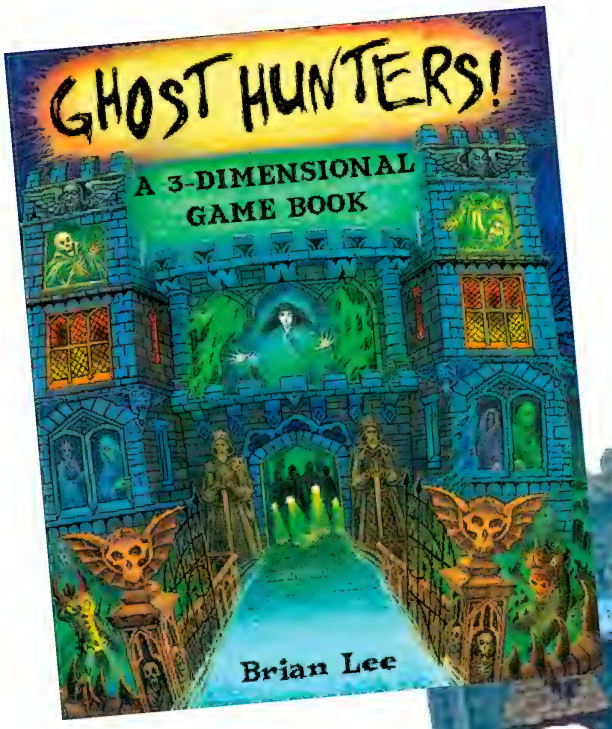
Pop-Up Spooky Castle, A Bone-Rattling Adventure
Paper engineering by Nick Denchfield.
Macmillan Children's Books, London, 2003.

Adventure/Role Playing

The third category, *Adventure/Role Playing*, is one we've already seen with *The Shivers* game. These tend to be much more complicated, sophisticated, and time-consuming. Adult and/or family play is usually the core audience. Elaborate pop-up structures set the scene, and often players adopt an avatar character piece to play through the game on a quest to solve a mystery and/or collect objects.

Pop-Up Spooky Castle by **Nick Denchfield** is a detailed engineering marvel. This book also comes complete with 40 press-out pieces and over 50 hidden objects to find to give it an extended playability. The castle, the story tells, is haunted by a complete wedding party that was accidentally poisoned by the near-sighted chef.

Perhaps these games with the intricacies of complexly engineered rooms and scenarios just naturally lend themselves to tales of mystery and tongue-in-cheek horror. So then the similarities of the carousel style and engineering of ***Ghost Hunters! A 3-Dimensional Game Book*** is both undeniable *and* understandable. Players collect tokens on their quest to win the game, encountering ghosts and monsters along the way.



Ghost Hunters! A 3-Dimensional Game Book: *This book opens up into a very big pop-up castle that is haunted by ghosts! Your mission is to capture the ghosts in the castle, collecting "Ghost Tokens" as you go. Read the story—then play the game. Includes integrated spinner, press-out play figures, and ghost tokens. We see here a photo from the German edition. Candlewick 1999.*

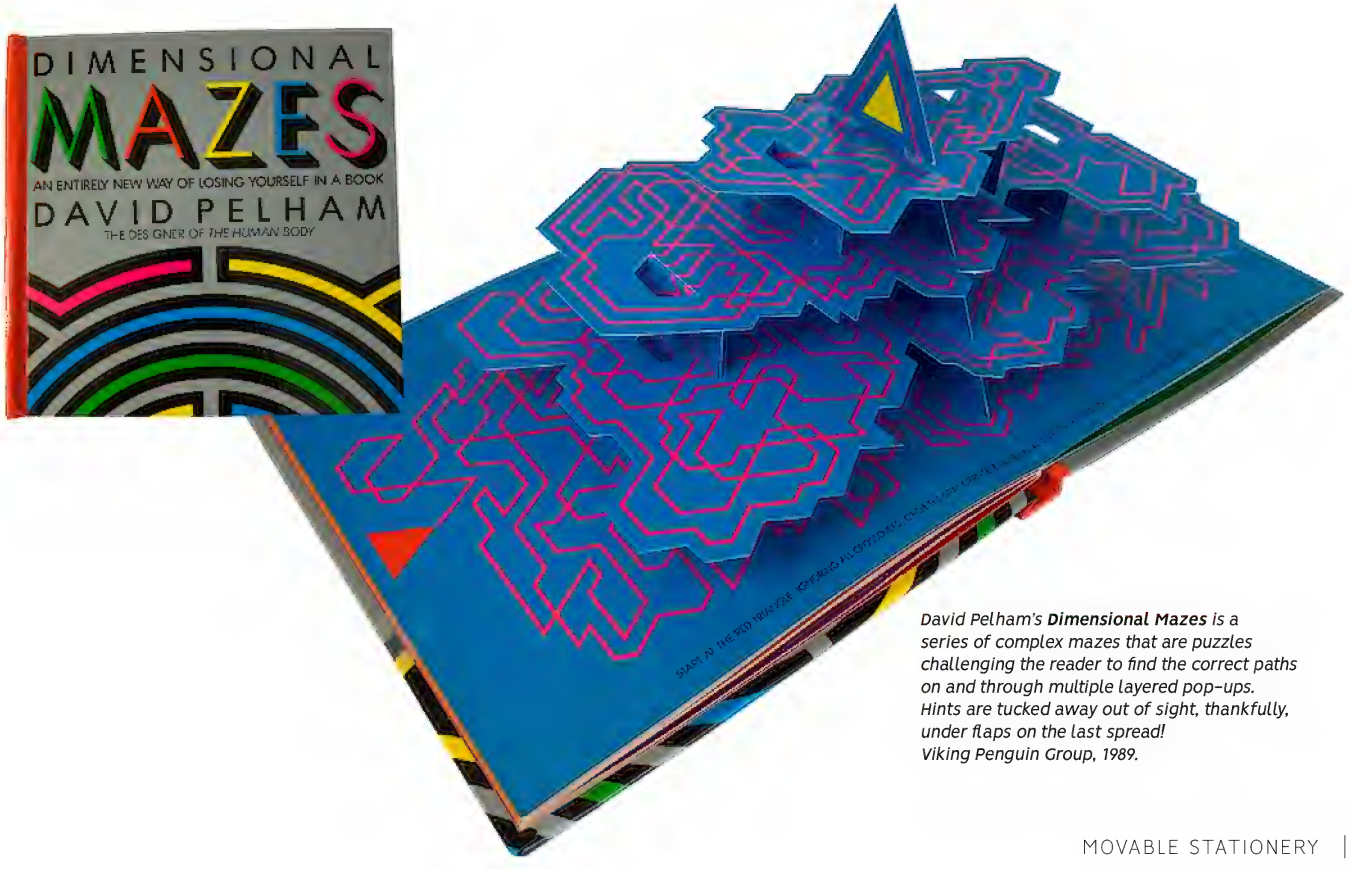
Puzzles

The fourth genre, *Puzzles,* is sparsely represented, but the three-dimensional interactivity of these still qualify in this exploration.

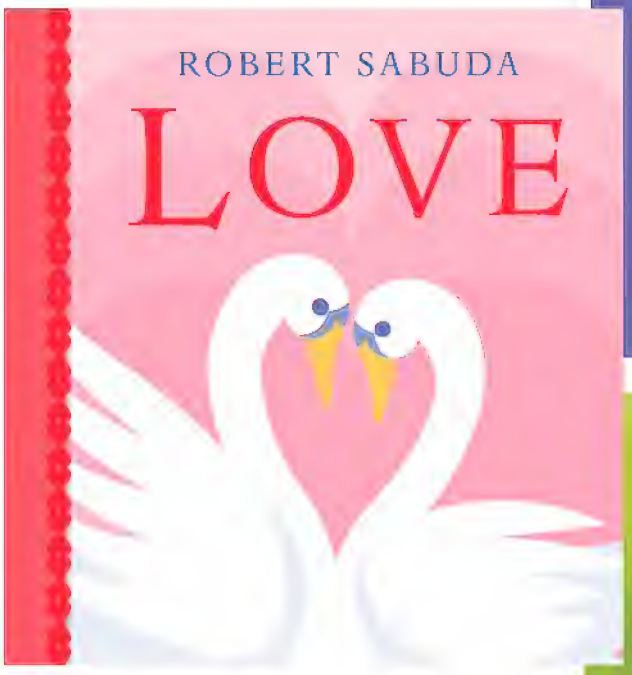
David Carter's perpetually mischievous sense of humor is spread throughout his minimalistic, artistically abstract puzzle books that began with his ***One Red Dot*** in 2004 and culminated in 2009 with ***White Noise.*** Subtle haiku-like challenges hint that these beautiful paper sculptures may have a hidden clue... or several! For instance, in ***Blue 2,*** how many of us realized that the pyramid on spread six not only hid the elusive blue 2, but that the pyramid ITSELF is a puzzle? The sides look like jangled, meaningless piles of letters and numbers but actually, when rearranged correctly, spell the names of famous artists. Puzzles within puzzles!

Pop-ups are sometimes unfairly dismissed by some adult readers as mere "toys." But in some cases, like those discussed here, the creators have co-opted that belittling label and instead, ran with it at full speed. Whether it is a single activity, a full-blown group game, a quest to solve a mystery, or a mental challenge accepted, who among us can refute that these are nothing short of delightful entertainment for the child playing hide-and-seek inside each of us?

David Carter's Blue 2. Little Simon, 2004.



David Pelham's ***Dimensional Mazes*** *is a series of complex mazes that are puzzles challenging the reader to find the correct paths on and through multiple layered pop-ups. Hints are tucked away out of sight, thankfully, under flaps on the last spread! Viking Penguin Group, 1989.*

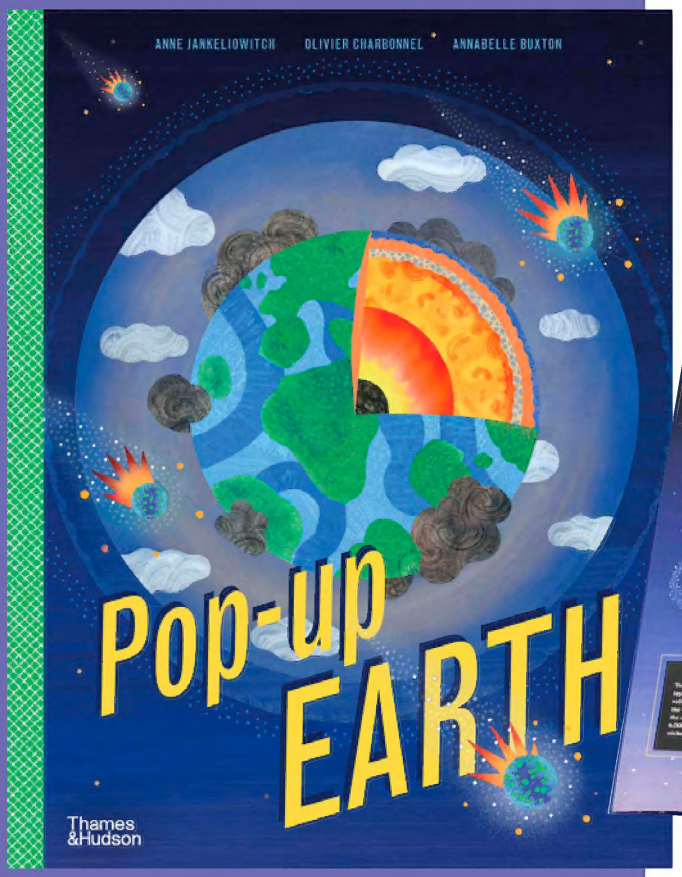


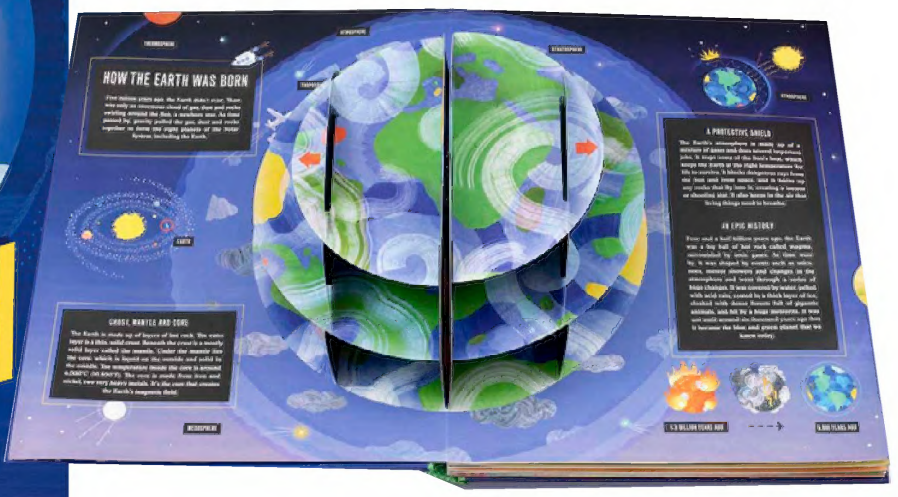
LOVE
PE: Robert Sabuda
Candlewick
March 2021
978-1536210378
$29.99

RECENTLY PUBLISHED POP-UP BOOKS

COMPILED BY
JASON BREHM

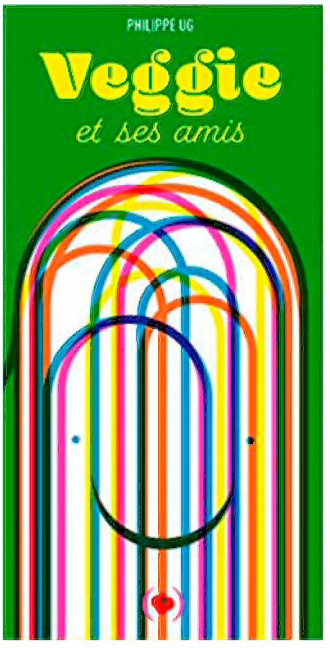
THE POP-UP GUIDE: SPACE
PE: Charline Picard
Twirl
March 2021
979-1036325199
$16.99





POP-UP EARTH
PE: Olivier Charbonnel
Thames & Hudson
April 2021
978-0500652572
$29.95

Et son meilleur ami, le monstre à grande bouche pleine de dents,
aime goûter tous les fruits goûteux et croquer tous les légumes croquants...



VEGGIE ET SES AMIS (VEGGIE AND HIS FRIENDS)
PE: Philippe UG
The Grown Ups
April 2021
978-2361936068
13,5 Euros

POPPITS

by Ellen G.K. Rubin

ANNOUNCEMENTS

POP-UP PRIZE WINNER!

A pop-up book has won a very prestigious prize, The Andersen Prize 2021; Special prize of the Jury has been awarded to: ***La Divina Commedia Inferno*** [*The Divine Comedy Inferno*], a pop-up book engineered by **Massimo Missiroli,** with text by **Professor Paolo Rambelli,** and illustrations by **Gustave Dorè** [1832-1883]. The motivation of the jury:

For being, in the year dedicated to Dante Alighieri, one of the most original editorial achievements. For the generosity and intelligence of a precious pop-up realization capable of giving new life to the timeless images of Gustave Doré. For the multimedia homage to the first cinematographic versions of the Comedy"

Massimo Missiroli and Paolo Rambelli

The Andersen Prize is the most prestigious Italian award given to the best children's books of the year, to their writers, illustrators, publishers, and to the organizations that promote reading and culture for children in Italy. Unlike other awards, the selection of the Andersen award does not take place through a nomination or a call for entries, but is the expression of the daily work carried out by the editorial staff of the monthly magazine, Andersen, which since 1982 has been a point of observation of the entire publishing production dedicated to children and young people assisted by a network of professionals in the book industry.

In its 40 years, only two pop-ups before *The Divine Comedy* have won awards, ***One Red Dot*** by **David A. Carter** and ***ABC3D*** by **Marion Bataille.** Both of these books won MBS' Meggendorfer Prize as well. Massimo has dedicated this prize to all of us in the pop-up and movable family. Congratulations, Massimo! Thanks for bringing this book to life and promoting literature and illustration in pop-up form.

WORTH REPEATING

The Biennial MBS conference will be held September 30-October 3, 2021, at the Magnolia Hotel in Denver, CO. THERE WILL BE A VIRTUAL COMPONENT AS WELL, priced accordingly. Register early for discounts. The MBS website and Facebook page will keep you up to date.

EXHIBITIONS/ BOOK FAIRS

The Book Club of Detroit is sponsoring a FREE limited book sale, **The 4th Annual Detroit Festival of Books,** on Sunday July 18, 10am-4pm.

In tandem with the Detroit book show, is virtual **Detroit Bookfest** from 1am EDT July 16 to 12am July 18, 2021. In addition to books and ephemera, vinyl records [Yes! There are pop-ups in some record jackets. See New Pop-ups below], comics, and vintage board games will be sold.

Check out the Facebook page, **Vintage, Rare, & Antique Books,** where one may discover movable books. You can also sell your books here.

The Brooklyn Book Festival will be held September 26-October 3, 2021.

The virtual **Library of Congress National Book Festival** will be open Sept. 17-26, 2021. The theme is "Open a Book, Open the World."

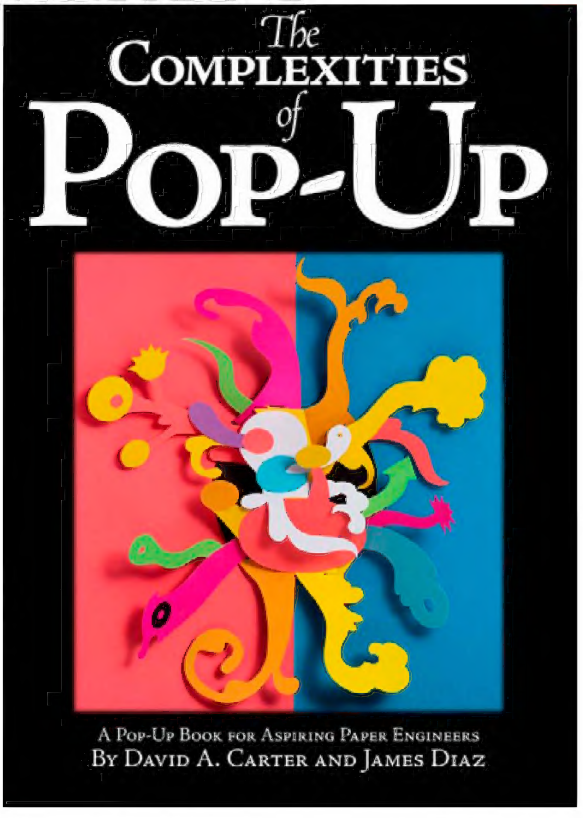
Mark your calendars! With the expectation that COVID will be gone next year, the **Bologna [Children's] Book Fair** will be held in Bologna, Italy from March 21-24, 2022. This year the fair was virtual.

Continue to monitor the schedule of future **Getman virtual book fairs**

In searching for book fairs in 2021, I found many proposed fairs but few on the calendar. COVID is still with us.

NEW POP-UPS

After a very successful Kickstarter campaign, ***The Complexities of Pop-Up*** has launched. This is the follow up to ***The Elements of Pop-Up*** that has taught the world the ins-and-outs of how to make movable paper elements. The world is ready, so thought the master paper engineers **David A. Carter** and **James Diaz,** for more complicated structures. Nursing the project along was **Rosston Meyer's Poposition Press.** Now the campaign is over,



it is hoped the books will be available this fall. Preorder your copy.

Mac Sabbath: Drive Thru Metal pop-up book. The Limited Edition [200 copies] has swag and a vinyl album. Pre-order here.

Published by Hachette Heroes for those Star Wars enthusiasts, a Millennium Falcon Cockpit pops up, engineered by **Marc Hagan-Guirey,** in French.

MULTIMEDIA

A pop-up book by **Michael Caputo** is being used for the opening credits for the TV show, ***Making It,*** season 3. Hail the Power of Pop-ups!

There is priceless information to be had about movable books at the **National Library of the Netherlands,** especially the section, "Novelty books in the children's book collection."

Ohio University Library holds a series dedicated to movable books called, Movable Mondays. This series covers a variety of pop-up and movable books.

Learn the history of illustrating anatomy, including flap books, at an exhibition, **Lines of Thought: Discoveries that changed the World,** at **Cambridge University Library, England.**

FOR A LAUGH

I wonder if **Matt Groening,** of ***Simpsons*** fame, really had this experience with a dinosaur pop-up book. I surely have!

OBITUARIES

Eric Carle (1929–2021) This past May 23, Eric Carle passed away in Northampton, MA, where he established a museum of his works and children's books in general. Best known for his ***The Very Hungry Caterpillar,*** he designed many other colorful books. The Hungry Caterpillar had pages that changed in size, much like some works by **Bruno Munari.** It was republished as a pop-up book for its 40th anniversary. Several others of his books were also published as pop-ups.

Lois Ehlert (1934–2021) died just two days after Carle. Known for her strong graphic design in bright colors, the book ***Waiting for Wings*** had graduated pages like the *Hungry Caterpillar.* Her books reflected on the natural world, especially animals.

Registration Underway

2021 Denver Conference

September 30 – October 3
Magnolia Hotel Denver

Keynote Speaker: **Suzanne Karr Schmidt**
Curator of Rare Books and Manuscripts at the Newberry Library, Chicago
@DrKarrSchmidt

Conference Highlights

- Attend in person **OR** virtually online.
- Fifteen presentations featuring historians, paper engineers, conservators, and more.
- Exhibition reception at the Art Students League of Denver.
- The Book Fair, Show-and-Tell, Open Mic.
- The Announcement of the Meggendorfer Prizes.
- Most dinners and lunches provided.

Plus:
The first 150 to register (on-site or virtual participation) will receive a free copy of *One Thousand and One Handbags*, a pop-up book collaboration between best-selling author and paper engineer David A. Carter and acclaimed Dutch shoe and handbag designer Hester van Eeghen. Special edition available for purchase here.

Stay up to date at movablebooksociety.org.

MOVABLE STATIONERY

VOLUME 29, NUMBER 2